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# AMERICAN ART NEWS.

VOL. VIII, No. 29.

NEW YORK, APRIL 30, 1910.

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## EXHIBITIONS.

*Calendar of New York Exhibitions.*  
See page 6.

### New York.

- Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
- Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery, 479 Fifth Avenue—Antique works of art.
- C. J. Charles, 251 Fifth Avenue—Works of art.
- Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
- Duveen Brothers, 302 Fifth Avenue—Works of art.
- Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
- Fifth Avenue Art Galleries, 546 Fifth Avenue—Oriental rugs and carpets.
- The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
- Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
- M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.
- Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kleinberger Galleries, 12 West 40th St.—Works of art.
- Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
- Montross Gallery, 550 Fifth Avenue—Selected American paintings.
- Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.
- Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
- Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
- Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
- Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem, 477 Fifth Avenue—Old Masters.
- Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
- Boston.**
- Vose Galleries. — Early English and modern paintings (Foreign and American).
- Chicago.**
- Henry Reinhardt. — High-class paintings.
- Washington (D. C.).**
- V. G. Fischer Galleries.—Fine arts.
- Germany.**
- J. & S. Goldschmidt, Frankfurt.—High-class antiquities.
- Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.
- G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

## London.

- Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Maggs Galleries—Rare Americana, engravings, autographs and rare books.
- Obach & Co.—Pictures, prints and etchings.
- Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.
- Shepherd Bros.—Pictures by the early British masters.



JAMES HARROWER OF INZIEVAR, WIFE AND SON

By Sir Henry Raeburn

At Heinemann Galleries, Munich.

- Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
- Victoria Gallery.—Old masters.

## Paris.

- E. Bourgey—Coins and medals.
- Canessa Galleries—Antique works of art.
- Hamburger Fres.—Works of Art.
- Kleinberger Galleries—Works of Art.
- Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

## SALES.

American Art Galleries, 6 East 23 St.—The Edwin Babcock Holden Collection of rare Americana and etchings, Apr. 21 to May 5, inclusive, at 2 and 8 o'clock each day.

## A "HUNT" FOR WORCESTER.

The Worcester Art Museum has just acquired through the Copley Gallery of Boston for the reported price of \$10,000, Wm. Morris Hunt's, "The Bathers." It is generally regarded as his masterpiece. This is the largest price ever paid for a work by Hunt. The sale is significant of the increasing tendency of American art museums to acquire representative examples of the works of American painters, and it is also a gratifying testimony to the continuing force of Hunt's reputation.

## GIFT TO MUSEUM.

Butensky's statue representing universal peace, which has just been finished, will soon be placed in the Metropolitan Museum as a gift from Mr. Jacob H. Schiff.

Butensky was born in Russia, studied in Paris and Vienna, and a few years ago came to this country. When the model of the first sketch of the statue was completed Mr. Schiff's attention was directed to it by Sir Purdon Clark, who expressed a high opinion of the work and suggested that the statue be made heroic size.

## NEW ACADEMY BUILDING.

Francis C. Jones, treasurer of the National Academy, said a few days ago that plans for the erection of a Fine Arts building were receiving active consideration. The proposition of the New York Central Railroad that the Academy select for the site of the new building one of the blocks north of the Grand Central Station, has not been definitely decided upon.

It is hoped by the New York Central that a new Metropolitan Opera House will be built on one of the New York Central blocks and that there will be other buildings of similar character.

"While nothing has been at all settled," says Mr. Jones, "it may be said that the members of the Academy are very friendly to the scheme. The Academy would not buy the land, but would take it on a long lease."

## VENICE EXHIBITION OPEN.

The International Art Exhibition at Venice, Italy, was formally opened Saturday last. The Duke of the Abruzzi, who was present, expressed especial admiration of the American exhibits, and upon being introduced to Mr. Pennell, congratulated him warmly. Others who attended the opening were Marquis A. di San Giuliano, Minister of Foreign Affairs; Signor Credaro, Minister of Public Instruction, the British and Russian Ambassadors, and the Mayor of Venice. The works of American artists are attracting favorable attention. One room is given exclusively to 40 etchings by Joseph Pennell.

## GIFT TO NATIONAL GALLERY.

The painting by Childe Hassam entitled "The Chinese Merchants," in the exhibition of the Ten American Painters at the Montross Gallery, has been purchased by Charles L. Freer of Detroit for the National Gallery of Art, Washington, D. C. (Freer Collection).

## EUROPE.

Paris.—Hotel Drouot.—M. Lair Dubreuil, auctioneer; an important collection of antiques, marbles, bronzes, ivories, etc., from the collection of Dr. B., May 19-21.

The annual meeting of the National Academy will be held on May 11, on which day the new Academicians will be chosen.

## COLUMBUS (O.)

The Art Students' League has arranged to give a series of exhibitions, the first, opening May 1, with a display of the Philadelphia Club's collection of watercolors. Among local artists who will be represented are Elizabeth Shippen Green, Jessie Wilcox Smith, Colin Campbell Cooper, Charles E. Dana and Blanche Dillaye. The exhibition will be free. Maurice S. Hague has on exhibition at his studio, a number of landscapes in Ohio. Among the most attractive are, "The Borderland," "The Old Willow," and an "Autumn Meadow."

## SAN FRANCISCO.

The annual spring exhibition, now on, will continue till May 4. It is considered to be the largest and best display made here since the fire. There are 134 oils, watercolors, pastels and charcoal shown, as well as several sculptures. Of the local artists, Mrs. Wachtel has a "Hopi Pastoral," and her husband is represented by strong landscapes and desert scenes. Two Marin county scenes are by Cadenasso; good portrait work by Theodore Wores and Matteo Sandona. Carl Oscar Borg has charming scenes from La Antigua, Central America.

Watercolors by Francis McComas are now on exhibition at the Vickers Gallery and are attracting favorable criticism. They represent scenes in the desert of New Mexico, and among those which are most admired are "The Zuni Pass," "The Mesas of New Mexico," "Sage Brush" and the "Navajo Hogan."

## DULUTH (Minn.)

The committees of the Duluth Art Association are busy preparing for the exhibition to be held here during May, when many paintings owned by citizens will be loaned. There will be on view examples of famous artists from all over the country, including examples of Harpignes, Jules Bréton, Diaz, Millet and Corot, and of the Americans, Ranger, Goetch, George Inness, Aston Knight and many others.

## MILWAUKEE.

The Milwaukee Art Society has planned a structure to cost \$100,000, and at a recent meeting the committee began active work. Mr. Frederick Layton subscribed \$5,000. The Wisconsin School of Arts, which has been in the University building, will occupy a part of the new building. The president of the Art Society is Charles Allis, Frederick Layton is vice-president, and George Raab treasurer.

## ST. LOUIS (Mo.).

The exhibition at the City Art Museum, just closed, received favorable criticism from artists and critics, and was well patronized by the general public. In addition to the oils there were a large number of bronzes, etchings, aquatints and other selected prints. The etchings by Charles F. W. Mielatz received high praise, as also marines and oils by James C. Nicoll and a landscape by George Inness, "Approaching Storm." The board of control has arranged to purchase the latter for the City Museum.

A cable from Rome brings the news that sculptor Cifariello's statue of an old woman has mysteriously disappeared from the Naples exhibition.

The police suspect that it was stolen and smuggled to New York.

They have cabled to the Italian Consul at New York requesting that the luggage of emigrants from Naples be searched.

## BUFFALO.

The exhibition which opened yesterday at the Albright Gallery, is notable as being chiefly confined to the works of three men—Emil Carlsen has 30 to 40 of his smaller oils and sketches; Child Hassam, 12 of his recent pictures, and Frederick Ballard Williams, 15 oils.

The Spring exhibition of the Society of Artists opened Apr. 15.

## ST. LOUIS.

At the recent exhibition at the City Museum, there were a large number of oils by James Craig Nicholl, representing Texas landscapes, and Adirondack scenes. Gustav Wolff sent over from Holland a number of Holland landscapes and marines, which were exhibited in the Noonan-Kocian Gallery.

Ira Remsen is painting portraits of Howard Hull, leading man of the May Irwin Co., and Jacob Wendell of the New Theatre. Mr. Remsen recently finished a portrait of Clayton Hamilton, the well known lecturer and critic.

## TOLEDO (O.)

The Athena Society, composed of women artists of Toledo, held its seventh annual exhibition April. 15. The object of the Society is to encourage work of the life classes and the study of art history. There will be on view at the same time 30 canvases by Birge Harrison. In May there will be an exhibition of the American Photographic Salon and the Toledo Camera Club. This will close art activities here for the season. The old museum will then be permanently closed, and it is hoped that the new building will be opened in the Autumn.

## ST. PAUL (Minn.).

Among the exhibits now at the St. Paul Institute of Arts are pictures by Edward Epsley, a young American artist, who, although he died at the age of 28, made his mark and took high rank among the younger artists of his day. Pierre Feitu, the sculptor, is working out his conception of an American Venus, which differs from the generally accepted type.

## WORCESTER (Mass.)

The Art Students' Club have decided to hold their exhibition of paintings, photographs, and crafts from April 30 to May 7, at their studio.

Paul Dougherty has on exhibition at the Museum a number of oils, the motives of which are largely chosen from the Cornish Coast. Among them are "The Golden Mirror," loaned by Frank Hitchcock; "Black Squall," "Flood Tide," and "Land and Sea," loaned by the Corcoran Art Gallery.

Pictures which draw special attention at the Museum are a "Still Life," by William H. Chase, and a small marine by Whistler. Others are a portrait of "Selina," Countess of Huntingdon, by Hogarth; a black landscape by Dupre, and Spanish pictures by F. Luis Mora.

## MINNEAPOLIS.

An international exhibition of industrial art opened at Nagoya, Japan, March 16, to continue ninety days, and the clerk of the Board of Education of this city has received an invitation to send specimens of the work of Minneapolis school children, to be placed on exhibition.

The Society of Etchers recently met and formed a permanent organization. The object is to bring together etchers and persons engaged in art work on commercial lines.

## PITTSBURGH.

A loan exhibition of paintings was held by the Department of Fine Arts, in especial honor of Mr. and Mrs. Carnegie, on the occasion of their visit to Pittsburgh and the Carnegie Institute, the Technical Schools and the Library. To this collection Pittsburgh art lovers and collectors contributed ninety-five important works from their private collections, and these were hung in one of the largest galleries on the second floor. The collection contained many modern masterpieces and was one of the most important loan collections ever assembled here. The Barbizon School was especially well represented, but there were also very important works representing Holland, England and France, and an important group representing the early Dutch school, contributed by Mr. Du Puy. There were very notable works by Alma-Tadema, Mauve, Corot, Daubigny, Cazin, Diaz, Dupré, Harpignes, Henner, Inness, Israels, Jacque, Isabey, Homer, Hoppner, Lawrence, Lhermitte, Maris, Lerolle, Van Marcke, Monticelli, Monet, Schreyer, Swan, Terborg, Teniers, Stevens, Palma, Palamedes, Jordaens and others. The works forming the exhibition were contributed by the following owners: Mr. C. D. Armstrong, John Caldwell estate, Mrs. Charles Donnelly, and Messrs. Puy, Robert C. Hall, William L. Jones, Willis F. McCook, F. N. Nicola and Alexander R. Peacock.

## MONTREAL.

The twenty-sixth annual Spring Exhibition of painting, sculpture, ceramics, and architectural design opened at the Art Gallery last week. There are over 450 exhibits, many of them from out of town artists. The work this year is of a high standard and it is most encouraging to see the improvement made from year to year, and realize that Canada is forming a distinct place for herself in the Art world.

The place of honor is given to "The Prodigal Son," by James L. Graham, a large canvas. The color scheme is subdued and somber and the work has great strength. Mr. Graham has just returned to Montreal after a long sojourn in Europe. He has devoted himself principally to animal painting and is showing four other scenes from pastoral life.

Robert Harris shows some good portraits, especially one of Miss Hebdén, and the late Mr. Andrew Allan. There is a large picture of children, and a splendid study of an old man's head. James Wilson Morrice has four superior marines.

William Brymner has four pictures; a large landscape in cool deep greens, "The Deserted Dwelling," "Carita," a study of an Italian woman, and two delightful watercolors, "The Red Wall" and "Martique."

A large winter moonlight scene of "The Love Fields, Quebec" is by Maurice Cullen, and Suzor-Côté has some brilliant coloring in his Canadian winter scenes, of which there are five or six as well as many sketches and portraits in black and white, and J. M. Barnsley's small landscapes suggest Constable and "The Norwich School."

From younger painters there are delightful canvases by Clarence Gagnon, and Albert Robinson, whose dreamy pictures of Montreal Harbor, are praised by all visitors. That ultra-impressionist W. H. Clapp shows some marines and landscapes which suggest both Monet and Monticelli.

Of the Toronto exhibitors McGillivray Knowles show a fine landscape Bell Smith has a coast scene and one of his charming London watercolors. Homer Watson's "Approaching Storm"

and "Old Saw Mill" are in his usual rich coloring with beautiful sky effects, and George Reid shows an idealized picture of an old man sawing wood.

There are many women exhibitors this year; Miss Laura Muntz with her delightful child pictures; some portraits and some imaginative pictures, is and "The Moth" the most prominent.

Miss Florence Carlyle of Woodstock, Ontario, shows some remarkable effects in light "Grey and Gold," and "The Moth" the most prominent.

Miss Ethel Seath's "Interior of St. Patrick's Church" is beautiful. She also exhibits a little "Interior of Christ Church," which has beautiful sunlight effects; and two excellent etchings.

A number of pastel portraits by Miss Cleland are highly spoken of, especially the study of "A Mother and Child" and "Pierre." Mrs. McGillivray Knowles has a delightful picture in "The Lord of the Barnyard." Mrs. Reid, of Toronto, shows a misty evening scene and a flower study. "An Old Fashioned Girl," by Miss Stevenson, of Thornhill, Ontario, causes much attention and is a study in ivory tones. Miss Annie McLeisch, of Montreal has some illustrations of children's stories, and Miss Helen McNicoll shows some of her joyous landscapes and figure studies.

Prominent among the many exhibits is the work of Mrs. Marguerite Allan, Mrs. Caldwell, Misses Cecil Buller, Coonan, De Crevecoeur, and Messrs. Hope, Kilpin, MacPherson, Horn Russell, John Hammond, Pinhey, Abbott, Patterson, St. Charles, Joliffe Walker, Challener, and Edmund Morris.

## BOSTON.

John S. Sargent's small portrait of Robert Louis Stevenson is on exhibition for a short time at the Copley Gallery. This likeness, which was painted in 1887, shows the sitter in a characteristic pose, seated in a veranda chair. This portrait has been shown at the Sargent memorial exhibition in this city and at the Museum of Fine Arts.

Anna Coleman Ladd is working on a portrait relief of Rabbi Fleischer. Many artists have portrayed his character, but none in this symbolic manner.

W. B. Closson has given up his studio and will spend the summer at Magnolia, Mass.

## ART BOOK REVIEW.

Promenades of an Impressionist, by James Huneker (New York, Charles Scribner's Sons, 1910).

Mr. Huneker has put into book form his brilliant art reviews that have appeared in the New York Sun, and modestly calls them "a record of some personal preferences, not attempts at critical revaluations." The book opens with the article on Paul Cézanne, which is sympathetic and comprehensive. An estimate of Rops, the etcher, follows, then is reviewed the simple-minded Monticelli, he of the rainbow-tinted eyes, a "reversion, a throw back to the Venetians," a Southerner, who "if he had possessed the money or leisure might have become the greatest decorative artist of France, but never had money enough to buy any but small canvases." And in succession Rodin, Eugene Carrière, a "solitary, one of the most original thinkers among modern French painters," Degas, and Botticelli—their lives and their art are all described and criticised analytically and sympathetically in the author's delightful style.

A chapter is devoted to six Spaniards—El Greco, Velasquez, Goya, Fortuny, Sorolla, and Zuloaga, and one to "Black and White." The chapter on "Impressionism" is illuminating, as is "A New Study of Watteau." The last chapter, "Museum Promenades," contains brief and sparkling notes on pictures in various European museums.

It is regrettable that a book on art should have a cover of such an unpleasant color.



## AROUND THE STUDIOS.

Louis Vaillant is engaged on three stained glass windows for the new hall of the Society for Ethical Culture at Central Park West and 64 St.

John La Farge denies that he has been dangerously ill.

He wrote a bulletin himself saying that, while his physician would not permit him to see his friends, he was much improved. He has had a severe attack of grip.

Grace De Luze and Miss Spencer have completed a stained glass window for the Church of the Good Shepherd at Fort Defiance, Arizona.

Chas. Hofbauer, who recently gave an exhibition at Knoedler's, has taken a studio and will remain in New York for a year.

Herbert A. Morgan will spend the summer at Belgrade Lakes in Maine.

Barry Faulkner has moved his studio to Keene, N. H., where he will complete the decorations for the Harriman home at Arden, N. Y.

Carle Blenner has completed a portrait of a beautiful Kentucky girl.

James Earle Fraser, Harry Thrasher and Frances Grimes are holding an exhibition at a local art gallery.

Edwin Blashfield is painting four pendentives for the main rotunda of the court house at Youngstown, Ohio, which he expects to have in place early this coming summer. The subjects are Law and Classical Antiquity, Law and Remote Antiquity, Law and the Middle Ages, and Modern Law.

Augustus Koopman is showing a few pictures at the studio of Wilhelm Funk. Mr. Koopman has only a few pictures with him as his more important canvases are being exhibited abroad. He sails today for Europe on the "St. Paul."

Wilhelm Funk is painting the portraits of the three children of William R. Côté. He has recently completed interesting portraits of Mrs. Joseph Flannery and Miss Jean and Ethel Adams. Mr. Funk will spend a short time in Europe before he goes to his summer studio, which he is building in the White Mountains where he expects to remain until November.

Antonio Barone has had on view at his studio, 140 West 57 St., during the past week some of his recent portraits, among them one of Mrs. Eliot Norton and son, Mrs. R. H. Carter, Miss Catherine Underhill, and others.

Mrs. Elizabeth Gowdy Baker, gave on Tuesday afternoon, at her studio at 898 Madison Avenue, a reception and private view of a charming portrait of Mrs. Fanny Kellogg Bachart. The portrait, a watercolor, was painted for the Iowa Historical Society.

Mrs. Baker is sailing May 31 to chaperone Mr. Chase's class in painting.

Louis P. Dessar is completing an important canvas for Mr. Wm. T. Evans, to be presented to the National Gallery at Washington. It is a characteristic subject of sheep and shepherd, with harmony of golden lights and charm of temperament. Recent commissions this artist has received are a canvas for the Albright Gallery at Buffalo, and one for the Brooklyn Museum of Art. Mr. Dessar will spend the summer at Lyme, Conn.

Robert MacCameron, who has spent the winter at the Gainsborough, will return to Paris next week. He has had a busy and successful season, having painted the portraits of Mrs. Norman De R. Whitehouse, Mrs. James Burden, Mrs. Benjamin Guinness, Judge Lovett, Miss Mary Harriman and Mrs. Robert Gerry. He will visit England and Germany during the summer, and expects to return in the autumn. Mr. MacCameron was elected an associate at the recent meeting of the Academy.

The portrait of Mrs. John Harsen Rhodes reproduced on this page is a recent work by Albert P. Lucas, who has well presented the fair subject. Mr. Lucas has the faculty of getting a good likeness and paints with sincerity and appreciation. His work is marked by delicacy and refinement of feeling and color and has the rare quality of sympathy.

Jules Turcas will go to Lyme, Conn., this week to remain until the autumn.



MRS. JOHN HARSEN RHOADES  
By Albert P. Lucas

Edward Potthast, who has had a successful winter at his Gainsborough studio will leave next week for a short stay at Saylorsburg, Pa., where he will make some sketches, after which he expects to sail for Europe, to remain some time in Switzerland.

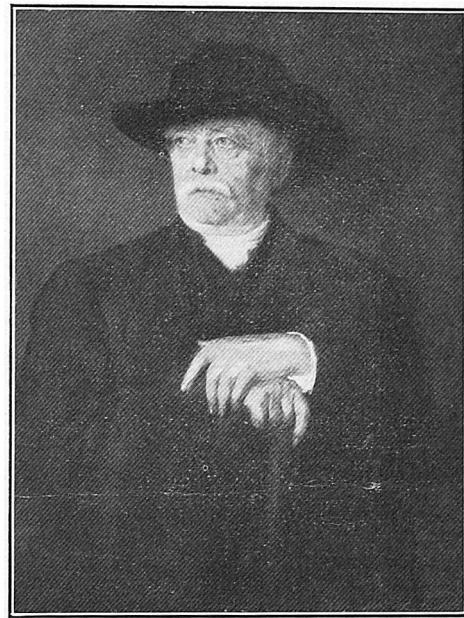
The artistic side of an amateur performance of the French pantomime "Les deux Cigales" and of Gilbert and Sullivan's once famous operetta of "Iolanthe" at the Hotel Astor on Tuesday evening for the benefit of the Stony Wold Sanitarium, was most attractive. The mise en scene was especially effective and the novel and beautiful costumes designed by Mrs. Edward P. Sperry received deserved praise.

A group of charming Irish landscapes may be seen at the studios of Frank C. Mathewson, 318 West 57 St. His conception of the Gartan Cottages is especially interesting, and his rendition of Mt. Errigal and Ballyshannon is poetically picturesque. He will paint this summer at Barrington, R. I.

Mrs. E. H. Harriman recently purchased one of Albert Groll's western landscapes. His large canvas shown at the Spring Academy will be exhibited at the Albright Gallery in Buffalo next month. Mr. Groll will be at his Gainsborough studio until late May, when he will visit the Grand Cañon of Arizona.

Paul Dougherty sailed for Europe last week and will spend most of the summer painting at St. Ives.

Henry W. Ranger has returned from Jacksonville, Fla., and will leave in a few days for Noank, Conn., for the summer.



BISMARCK  
By F. Lenbach  
At Heinemann Galleries, Munich.

## NAEGELE'S RECENT PORTRAIT.

A group portrait by Charles F. Naegele of Mrs. John Scott Browning and her two little sons is on exhibition in the window at Knoedler's, No. 335 Fifth Avenue. The composition is perhaps the best that the able brush of this artist has yet produced. The color scheme is of rich warm browns and grays, the figures are beautifully drawn and posed and the expression is admirable. There is a decorative background and the likenesses are said to be very true. Mr. Naegele's rarely rich color feeling is well exemplified in this beautiful and effective portrait group.

## HIRSCH BUYS OLD MASTERS.

Mr. Leon Hirsch is rapidly forming a noteworthy collection of Old Masters and it is said, only recently was offered \$25,000 for a Paul Potter he purchased for \$150 and which was shown at the Hudson-Fulton Exhibition. He is now convinced that he bought a genuine Nicholas Maes, which he values at \$6,000 at the recent sale of Dr. Hermann Linde's pictures for less than \$200. At the same sale Sir. William Van Horne secured, through Mr. W. Van Slochem, for \$5,250 the large canvas entitled "The Feast of Herod" attributed to Rubens, and the Morning Telegraph is authority for the statement that the same agent had authority from Mr. John G. Johnson of Philadelphia to bid the canvas up to \$17,500 if necessary. Sir Wm. Van Horne is said to be delighted with his purchase and is convinced that it is a genuine work of Rubens.

Dr. Bode, who was recently severely criticised for his purchase of the Da Vinci bust, is now the object of even harsher criticism for allowing a rare collection of Chinese paintings to be picked up by the British Museum. Frau Wagner, a German, got this collection together and placed it on exhibition last year at the Berlin Royal Academy. Prior to their exhibition, the general administration, of which Dr. Bode is the head, expressed the opinion that the paintings were not genuine, but were Japanese copies. Local critics of Dr. Bode cite the opinions of Messrs. Colvin and Lawrence Bunyon of London, as to this collection, and declare that it makes the judgment of the Berlin authority absurd. The price paid for the Chinese pictures, says Herr Fritz Stahl, is less than that of the false Leonardo bust.

The many friends of Mr. and Mrs. Léon Dabo grieve with them in the untimely death, under distressing circumstances, of their son.

## "THE DREAM OF GERONTIUS."

At the studios of Messrs. J. and R. Lamb, 25 Sixth Ave., Saturday afternoon last, Charles Rann Kennedy gave a reading of Cardinal Newman's poem, "The Dream of Gerontius," with new incidental music by Lacey-Baker. The soloists were Miss Laura M. Lewis, soprano, Arthur B. Boote, bass, and George J. Podeyn, baritone. The chorus and orchestra assisted.

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Allied Artists' Ass'n . . . 67 Chancery Lane  
W. M. Power . . . 123 Victoria St., S. W.

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## PARIS.

American Art Students' Club . . 4 Rue de Chevreuse  
Brooklyn Daily Eagle . . . 53 Rue Cambon  
Morgan, Harjes & Cie. . . 31 Boul. Haussmann  
American Express Co. . . 11 Rue Scribe  
Cercle Militaire . . . 49 Avenue de l'Opera  
Crédit Lyonnais . . . 21 Boul. des Italiens  
Comptoir National d'Escompte . . 2 Place de l'Opera  
Munroe et Cie. . . 7 Rue Scribe  
Chicago Daily News . . . Place de l'Opera  
Thomas Cook & Son . . . Place de l'Opera  
Students' Hotel . . . 93 Boul. St. Michel

## MUSEUM NEGLECTS SCHOOLS.

The published denial by Acting Director Robinson, of the Metropolitan Museum, of the cabled story that the famous "Polish Rider" of Rembrandt, owned by Count Tarnowski, of Cracow, had been sold to an agent acting for the Metropolitan Museum for \$300,000, calls attention to the representation of old masters at the Museum. While the Museum has characteristic and representative examples of Rembrandt, Franz Hals and other famous masters of the early Dutch, Flemish and English schools, through the bequests of the late Henry G. Marquand and others, and through recent donations from living owners, it would seem to us that the institution, in its quest for worthy additions to its growing collection of examples of old masters should pay more attention to the early Italian and Spanish schools and masters, in worthy examples of which schools and masters it is woefully lacking.

It may be argued that it is not an easy matter for even the Metropolitan Museum, with all its influence and resources, to secure first-class typical examples, even if not great ones, of the early Italian and Spanish masters, but

these are procurable at intervals, and there have been opportunities lost for the procurement of such examples within the past five years. With the exception of a, to say the least, very sketchy example of El Greco, a fair Murillo, and a portrait by Goya—the early Spanish painters are entirely without representation. The early Italian masters are very meagerly represented. We trust that the Museum authorities will turn their attention to a better showing of these schools and masters.

Perhaps Sir Purdon-Clarke, who, it is reported, is soon to resume his post as Director of the Museum, will look into this question.

## FOREIGN ART EXPOSITIONS.

The opening of the International Exposition at Brussels, at which the United States is not officially represented, calls to mind the near opening of the International Exposition at Buenos Ayres, and a little later of that at Santiago, Chili, and of the great International Art Exposition in Rome next winter.

It is much to be regretted that the United States is not a participant in the Brussels Exposition and especially that no American art exhibit is made there, with all the other civilized nations of the world making representative art displays. A fairly good lot of American pictures have been shipped to Buenos Ayres, to be shown again, later, at Santiago, but thus far nothing has been done in the way of preparation for the International Exposition of Art at Rome next winter, to celebrate the Fiftieth Anniversary of Italian independence, and which will be one of the greatest art displays of modern times. The bill recently introduced in Congress, and which provided for the appointment of Director Generals and Secretaries for both the Art Exposition at Rome and a contemporaneous one of Commerce and Industry at Turin has been altered and now calls for an appropriation of \$130,000 to cover the expenses of representation at both Expositions, the monies to be expended by the State Department. This change in the bill may, it is thought, lead to the appointment as Director of the American Department at Rome of some State Department Official, and eliminate the quite respectable list of candidates who made application for the post before the bill was changed. It is also possible that an honorary Director may be appointed without salary. The bill may not be signed until just as Congress adjourns, probably late in June, even if it passes in its present form.

After a successful winter in which several satisfactory sales figured, Carroll Brown expects soon to leave for Cragsmore, N. Y. At his Van Dyck studio are several charming and effective landscapes in which good atmosphere and delicate sentiment prevail. Although expressing much originality, some of his canvases suggest Homer Martin.

## AMERICAN WATERCOLOR EXHIBIT

Of the larger routine public exhibitions of the New York art season, the annual display of the American Watercolor Society is always the last. This, the 43rd exhibition of the now veteran society, which comes again with the springtime, an appropriate season for the display of works in the lighter medium, opened to the public on Thursday in the Fine Arts Galleries on West 57 Street, following the regular press view reception on Wednesday morning and afternoon.

## An Appropriate Display.

The walls of the South and Vanderbilt Galleries are covered with fresh and attractive paintings, memoranda for the most part, of late autumn, winter, and early spring wanderings by field and hill and river, and present, as usual most attractive and enticing appearance. There are this year, including the novel and interesting display of painter's drawings in the Centre Galleries, 556 numbers in the catalogue, some 44 less than last year.

Again, as for the past two years, the exhibit contains no so-called "star" pictures, but has a good average of merit. Too many familiar names are missing from the catalogue, but on the other hand such able painters in the lighter medium as Edward Dufner, Reynolds Beal, Hilda Belcher, E. M. Bicknell, Carlton T. Chapman, C. C. and Emma Lampert Cooper, Charles Warren Eaton, George Wharton Edwards, Harry Fenn, Granville Smith, Charles P. Grupp, Childe Hassam, Winslow Homer, John La Farge, W. A. Lippincott, Clara T. MacChesney, George W. Maynard, Charles Mente, James Henry Moser, C. A. Needham, Glenn Newell, Rhoda Holmes Nicholls, W. L. Palmer, Alethea H. Platt; E. H. Potthast, May Wilson Preston, F. K. M. Rehn, Henry Reuterdaahl, William Ritschel, Alexander Robinson, Chancey F. Ryder, Alice Schille, R. M. Shurtleff, James Symington, A. T. Van Laer, C. E. Weldon, Gustave Wiegand, and Cullen Yates are all well represented. Some of the pictures, as usual, are familiar in subject, as the original sketches for work shown at the Academy and other displays of the past season, or replicas of oils, also shown in other displays.

## A New Feature.

A new and most interesting feature of the display this year above alluded to, is the collection of painter's drawings in the Centre Gallery. These number 245 and include a little retrospective display of 21 etchings by the late James D. Smillie, 12 etchings by Alexander Schilling, 6 clever sketches, two in watercolor by the English artist Augustus E. John, the modern Blake and an early and fine drawing of head and bust of William Butler Yeates by John S. Sargent. The Smillie etchings, together with a group of watercolors hung in the South Gallery are a tribute to the memory of Mr. Smillie, who was one of the first founders of the Watercolor Society, as he was also the founder, and for many years the leading spirit, in the old Etching Club.

Among other original drawings in this most interesting exhibit are some by C. W. Eaton, W. J. Quinlan, Eugene Higgins, Charles B. King, Ernest D. Roth, Everett L. Warner, Howard McCormick, Henry Reuterdaahl, mostly incidents of the cruise of battle ships around the world, and by that clever group of Revolutionists, Robert Henri W. Glackens, John Sloan, Jerome Myers, and Everett Shinn. There are

also drawings by John LaFarge, and a clever sketch and two drawings by Arthur B. Davies, loaned by Mr. William Macbeth. The admirable etchings of C. W. Mielatz and Otto J. Schneider must also be noticed. This Gallery will be the resort of artists and students, as well as connoisseurs for some time to come, for painter's drawings of this sort are not often seen in public.

## The Vanderbilt Gallery.

There is no particular place of honor in the Vanderbilt Gallery this year. A first and hasty view of the pictures on its walls reveals the following, as worthy of mention. "Alfreda in Blue" by Hilda Belcher, very lovely in color and good in expression, "In The Adirondacks" and "Glimpse of Mountain Tops" by James Henry Moser; soft, poetic and tender. "Surf—Atlantic City" by F. K. M. Rehn, characteristic and good in color and tone, "Story in July Number" by F. Luis Mora, a good figure composition, strong in expression and bright in color, "Afternoon Tea" by H. L. Hildebrandt, good in color, "A Summer Day" by A. T. Van Laer, appropriately named, sunny, bright and delightful in outdoor feeling, and "The Rocket" by Leon Dabo, Whistlerian, simple, direct and poetical.

More detailed notice of some of these works, as well as of those hung in the South Gallery, must await another issue. A stroll through the Galleries will bring many memories of joyful days "in the open," past and promise of others to come. The display will not close this year until the evening of May 22.

James B. Townsend.

## A MUNICH GALLERY.

With anticipations of the coming summer the thoughts of American art lovers, who purpose spending the vacation months in Europe, turn towards the public and private galleries of the Continent. Those American art lovers who have not journeyed into Germany should not fail to visit Munich, and while there to spend some hours in the beautiful and well-known galleries of Heinemann on the Lenbachplatz. Those who have been fortunate enough to visit that most delightful of all German cities will only too willingly retrace their steps this year, and, it is safe to say, will spend many leisure moments in these galleries.

For many years the Brothers Heinemann have made a specialty, not only of the works of contemporary German painters, but of those of other lands and schools as well. Inheriting rare art taste and knowledge from their esteemed father, the founder of the house, who died in 1902, they have sought everywhere for the best examples possible of the art of all lands, both early and modern, and have built for the proper display of these works certainly the most beautiful and artistic dealers' galleries to be found anywhere, not excepting America. In these spacious, well ventilated, beautifully lit galleries the visitor will find, as said above, the best examples procurable of both early and modern art, and will receive most courteous and kindly attention. Space does not permit a detailed list of the pictures and artists represented this year in the Heinemann Galleries. A reproduction of F. A. von Kaulbach's charming portrait of his little daughter, now at the galleries, was recently published in the ART NEWS, and from time to time reproductions of other attractive and notable features in the galleries will also appear.



## LONDON LETTER.

London, April 20, 1910.

I hear on good authority that an important portion of the Alexander Young Collection will be sold by auction at Christie's during this season. It will be remembered that shortly before his death the late Mr. Young sold his collection for £250,000 to a group of leading West End art firms. Among the works to be sold will be highly important examples of the Barbizon and modern Dutch Masters.

I am also informed that the second and final portion of works left in his studio by the Dutch master Wilhelm Roelofs, will be sold at The Hague on May 3 and 4. More than 200 works will be offered, many of them works of the highest importance. At the present time, when the authenticity of high-priced pictures is being disputed all over the world, it is unnecessary to point out to collectors the opportunity which this sale affords of acquiring unquestionable examples of a master whose works are steadily growing in reputation and consequently advancing in value. Reliable information as to this sale may be obtained from the artist's younger son, Mr. Albert Roelofs, 39 Oldenbarneveltlaan, The Hague, Holland.

The chief art topic of the week has been the action brought by the executors of the late Mr. C. J. Dickens against Messrs. Christie, the well-known auctioneers. The executors are claiming damages for alleged breach of contract in connection with the disposal of Mr. Dickens's collection of old China for which about £100,000 was paid. It will be remembered that a Bond Street dealer has already been found guilty of fraud in misrepresenting the value and authenticity of porcelain sold by him to Mr. Dickens, and is now awaiting sentence at the next sessions. Mr. Dickens's executors now contend that Messrs. Christie acted negligently in including in the sale a number of these spurious articles which spoiled the sale of the genuine part of the collection. Mr. Frederick Litchfield in giving evidence stated that some of the things included in the sale simply "staggered" him and he could only describe them as "flat-catchers." Referring to one pair of vases, he said they were not only imitations, but the person who made them had not even troubled to forge the indication marks correctly. The witness further remarked that there were probably spurious pieces in almost every sale. The action which has already lasted several days was yesterday adjourned till Monday.

The case ended in the jury finding that there had been negligence on the part of Christie's in the preparation of the catalogues. The jury reported, however, that the plaintiffs had not proved that monetary loss had been suffered thereby. The legal effect of the verdict is still to be argued.

Some good prices for engravings were obtained at Christie's this week during the sale of Mr. Montague Guest's collection. A pair, "L'aveu difficile" and "L'indiscrétion," after Lavreince, by F. Janinet, proofs before letters, finely printed in colors, made £514, "La promenade du jardin du

Palais Royale," by Debucourt, in colors, £157; "Narcissus," by G. Graham after Rowlandson, in colors, £120; "The First of December"; "Morning and Evening" by W. Ward, a pair in colors, £152; "St. James's Park" and "A Tea Garden," a pair in colors by F. D. Soiron, £131, and "Duchess of Devonshire," by Bartolozzi after Downman, in colors, £173. At another sale Old Crome's "View on the River Wensum at Thorpe, Norwich," made £472; W. Van de Velde's "Vessels in a Calm," £399; a drawing by A. van Ostade, "The Interior of a Cabaret With Figures," signed and dated 1673, £420, and a watercolor by De Wint, "Pull's Ferry and Water Gate, Norwich," £252.

Crome's "Porrington Oak," recently purchased for the nation at £2,700, has now been hung in Room XX at the National Gallery.

An instructive exhibition of about a thousand reproductions of the work of Albert Durer, arranged by Sir Martin Conway, opens to-day at the Walker Art Gallery, Liverpool and will remain on view there till June 11.

An important exhibition of works by Felix Ziem is open at the McLean Gallery. About 30 choice examples of the master are shown and reveal a surprising variety in his sumptuous ren-

## PARIS LETTER.

Paris, April 20, 1910.

The Salon de la Société Nationale des Beaux-Arts has been formally opened by the President of the Republic, M. Fallières. In some respects this year's Salon is an advance on former years. The best known painters have done better with few exceptions, but aside from these the standard is below par. The arrangement is splendid and with freshly papered walls and a new carpet the setting is an agreeable change. Owing to tremendous crowds it was impossible to properly see the pictures and only a general survey will be given in this letter, leaving a fuller description for next week. Lucien Simon ventured on a different scheme in his "La Comédie" in color and subject, but otherwise it is not surprising though perhaps stronger than ever. La Touche is exceptionally charming in his happy choice of subject and treatment. J. E. Blanche is not quite equal to his former high standard, but on the other hand Charles Cottet is rich in poetic sentiment and beautiful quality of tone. Alfred Roll, the president of the Society is not exhibiting this year. Aman Jean and Ménard are much the same as usual, but Besnard has given us a splendid outdoor light-

fresh color. A beautiful Delacroix from the sale of the Royal Belgium collection is one of the gems among the French school.

The Société des Artistes Lithographes Français is holding an exhibition at the Galerie Durand-Ruel and aside from the few original works the exhibit is comprised of reproductions of the work of painters. The execution in general is good, but it has as an exhibition the effect of being one man's work and not very interesting at that. Antoine Maris Martin has five original lithographs, three of which have a lovely velvety quality in the darks and effective lights. Michel Cazin is bold in some and delicate in others of his original work. A. Willette is clever in his choice of subject, and simple and strong. A special exhibition of the work of Daumier, 1808-1879, shows the character and force at command of this versatile artist. Another special exhibition is of Hervier, 1818-1879, which is interesting.

On a visit to the apartments of Léon Lévy there is to be seen an immense variety of reproductions of ancient works of art, including the French, Italian, Flemish and English schools. The Primitives and the art of the Middle Ages are also well represented. A large collection of pastels is an interesting feature, and miniatures on ivory which are copied from some of the best examples of that art are in themselves treasures of beauty. M. Lévy has just returned from a successful trip in America and he found the season on his return, already becoming active.

At the Hôtel Droüot a "Nature Morte" by Joseph Bail, recently sold for 220 frs., and another for 850 frs.; Boudin's "Un bassin à Bruxelles" sold for 415 frs., and his "Femmes de pêcheurs" brought 415 frs. Harpignies "En été" to M. Miranda for 3,250 frs., and "Les Côteaux" by Harpignies brought 280 frs., l'Hermitte's "Au Jardin" (pastel) 4,800 frs., and A. Stevens' "Meditation" brought 1,720 frs. "La Morgue" a print by Meryon in the third state before lettering or signing, appraised at 3,000 frs., brought 4,320 frs., by Forain, "La Tonnelle" 1,700 frs., "L'Amour à Paris" of the first and second state, 1,500 frs. The portrait

of Whistler by Helleu in the first state brought 800 frs.; "Les Boulevards" by Lepère 380 frs.; "Le Ballon" by Manet 1,500 frs.; "Henry Marquand" by Zorn 522 frs. and Whistler's "Early Morning Battersea" brought 415 frs.

A cable from Brussels states that the exhibition of Flemish Art at the International Exposition, just opened, attracts general interest. King Albert manifests special interest in the exhibition, and is gratified at the display of Belgian Art. This section affords the foreign visitor an excellent opportunity to view the masterpieces of Belgian artists, now scattered in public and private galleries of Paris, Vienna, Rome, St. Petersburg, London, Madrid and Berlin.

The paintings thus assembled include Van Dyck's "Snyder's Family," loaned by the Russian Government. Also Van Dyck's portrait of Mary Louise of Tassis, belonging to Prince Lichtenstein of Vienna.



PORTRAITS OF ADMIRAL BINKES  
(Who Captured New York in 1643) and Wife  
By Nicolas Maes.

At Sabin Gallery—London.

derings of Venice. Two or three exquisitely beautiful nocturnes by Ziem are included, and a little landscape shows the affinity of the master with Jongkind and Decamps. The work of this octogenarian painter already commands high prices, and the fine quality of his accomplished art ensures its continued and increased appreciation in the future.

The well-known London house of Maggs Brothers, No. 109 Strand, send their recent catalogue of XVII, XVIII and early XIX century portraits and decorative engravings in monochrome and color, and rare sporting prints. Their stock of these always attractive and popular subjects is astonishingly large and varied. It contains fine early and varied impressions and states of all the best known and most popular subjects and artists, and the catalogue should be in the hand of every collector and lover of black and white and color prints and engravings. This catalogue can be consulted at the ART NEWS office.

ing. Mr. Frieske shows five delightful impressions in beautiful color. Miss Beatrice How is more charming than ever with her baby subjects. Mr. Bunny is in his usual manner. M. La Gandara is stronger and M. Raffaelli is delightful. Mr. Walter Gay is as charming as ever but Mr. Ulmann is scattered in the Salon with his six canvases which are not so interesting this year. Miss Elizabeth Nourse has one canvas bought by the state. M. Carolus Duran exhibits three canvases and Mr. John Lavery shows three. Mr. Dagnan Bouveret is not interesting.

At the Galerie Kleinberger, among the many fine examples of the Old Masters are to be seen an excellent Van Dyck, a portrait of Hendrikus de Booy, an Antwerp goldsmith formerly in the Court Perregeaux' collection; "The Death of the Virgin" by Hans Holbein the elder, dated 1430, and described by Curt Glaser, and a Ferdinand Bol signed 1644. Two portraits by C. Van Ceulen of Prince of Orange and his wife are particularly good examples and retain their fine quality of

## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

**Brooklyn Institute of Arts & Sciences, Eastern Parkway.**—Open daily. Admission, Mondays and Tuesdays, 25 cents. Free on other days.

**Durand-Ruel's, West 36th Street.**—Paintings by the younger Impressionists.

**Ehrich Galleries, 463 Fifth Ave.**—Special exhibition of Old Masters.

**Fine Arts Building, 215 West 57 St.**—Annual display by American Water-Color Society.

**Folsom Galleries, 396 Fifth Avenue.**—Special display of Persian miniatures and selected American paintings.

**Gimpel & Wildenstein, 636 Fifth Avenue.**—Works of Henry Clews, Jr.

**Knoedler Galleries, 355 Fifth Avenue.**—Portraits by J. M. Lichtenauer, pictures by Louis Kronberg, and original drawings by John Eliot.

**Macbeth Galleries, 450 Fifth Avenue.**—Woman's Art Club—Annual display.

**Metropolitan Museum.**—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

**Special exhibition of works by Whistler.**

**Montross Gallery, 550 Fifth Avenue.**—Selected Paintings to May 7.

**National Arts Club, 119 East 19th Street.**—Paintings by Alfred East.

**N. Y. School of Applied Design 160 Lexington Ave.**—Works by Women Sculptors to May 7.

**Oehme Galleries, 467 Fifth Avenue.**—Paintings by John C. Johansen.

**Photo-Secession, 291 Fifth Avenue.**—Caricatures by Marius De Zayas.

**Salmagundi Club, 14 West 12 St.**—Paintings by Charles Vezin.

**Schaus Galleries, 415 Fifth Avenue.**—Homes of the Men of 1830, by Alex. Fournier.

**Scott & Fowles Co., 590 Fifth Avenue.**—Paintings by Harpignies and Weiss.

## EXHIBITIONS NOW ON.

### Pictures by Vezin.

An exhibition of paintings and sketches by Charles Vezin is on at the Salmagundi Club. The artist is a business man, who paints only during leisure hours. He paints as a rule in a low color-key and in soft grays and other light pastel shades. He delights in the transcription of New England beaches, at early morning under gray skies, of New York Bay, and far off glimpses of the downtown sky scrapers, half concealed by fog or mist. His work is characterized by much tenderness and poetry and if not over strong appeals from its delicacy and daintiness.

### Works by Henry Clews, Jr.

Henry Clews, Jr., who is known to American art lovers through and by some promising and clever portraits and small sculptures shown the two past seasons at the Knoedler Galleries, is now exhibiting five oils, and a few small bronzes and marbles at the Gimpel & Wildenstein Galleries, No. 636 Fifth Avenue.

The little display is described in a handsome catalogue with a curious "appreciation" by a Japanese-German named and eccentric writer on art topics. Mystery seems to have been the impelling motive in two portraits by Mr. Clews now shown. Their subjects are pale and thin women in short skirts who seem to appear as apparitions from shadowy backgrounds. Another of Mr. Sidney W. Hopkins, a so-called "Interpretation," depicts a sleight of hand

man taking a rabbit out of a silk hat. Eccentricity marks the display. The marble and bronze bust portraits are more sane. It is to be regretted that Mr. Clews does not confine himself to more rational subjects and themes, and if he reaches real success in his art he should follow along the lines on which his first portraits were painted.

## AMERICAN ART FOR SO. AMERICA.

The artists who will be represented at the coming expositions at Buenos Ayres and Santiago, Chile, are J. Otis Adams, Robert I. Aitken, John W. Alexander, Thomas P. Anshutz, Hugo Ballin, Chester Beach, George Bellows, Frank W. Benson, E. Berge, Adolphe Borie, Hugh H. Breckenridge, Victor D. Brenner, George DeForest Brush, Edith Woodman Burroughs, John F. Carlsen, Emil Carlsen, William M. Chase, Clarence K. Chatterton, Ralph Clarkson, Colin Campbell Cooper, Paul Cornoyer, Martha J. Cornwell, Oronzo Cosentino, Howard Gardiner Cushing, Elliott Daingerfield, Charles H. Davis, Arthur B. Davies, Henry G. Dearth, Joseph DeCamp, Louis Paul Dessar, Charles Melville Dewey, Maria Oakey Dewing, T. W. Dewing, Paul Dougherty, Frank Duveneck, Charles Warren Eaton, Abastenia St. Ledger Eberle, Charles Ebert, Henry F. Farny, John Flanagan, William Forsyth, Ben Foster, August Franzen, Daniel Garber, Lillian Genth, W. W. Gilchrist, Jr., William J. Glackens, Charles Graffy, Albert L. Groll, Lillian W. Hale, Philip L. Hale, and Birge Harrison.

There are also examples of J. Scott Hartley, Eli Harvey, Childe Hassam, Charles W. Hawthorne, William J. Hays, Robert Henri, Arthur Hoeber, Winslow Homer, James R. Hopkins, Charles Hopkinson, Charles H. Humphries, John C. Johansen, W. Sergeant Kendall, Rockwell Kent, Paul King, Robert Koehler, Joseph Kratina, Anna Coleman Ladd, Albert Laessle, Ernest Lawson, Wilton Lockwood, Augustus Luke-man, H. A. MacNeil, M. Jean McLane, L. H. Meakin, Willard L. Metcalf, F. D. Millet, F. Luis Mora, Henry Mosler, Frederick J. Mulhaupt, Hermann Dudley Murphy, J. Francis Murphy, Walter Nettleton, George L. Noyes, Violet Oakley, Leonard Ochtman, Willard D. Paddock, Walter L. Palmer, Maxfield Parrish, William M. Paxton, Joseph T. Pearson, Jr., Justus Pfeiffer, Henry R. Poore, Louis Potter, Marion Powers, Arthur T. E. Powell, Bela L. Pratt, Frederic Remington, H. W. Ranger, Edward W. Redfield, Mary Curtis Richardson, Edward F. Rock, Frederick G. R. Roth, Albert P. Ryder, Chauncey Ryder, William Sartain, W. Elmer Schofield, Henry Bill Selden, Henry Merwin Shady, W. Granville-Smith, John F. Stacey, Otto Stark, Theodore C. Steele, Augustus Vincent Tack, Edmund C. Tarbell, George Albert Thompson, Harry Townsend, Dwight W. Tryon, Carroll S. Tyson, Jr., H. A. Vincent, Bessie Potter Vonnoh, Horatio Walker, Everett L. Warner, Frederick J. Waugh, J. Alden Weir, Theodore Wendel, Lila Audubon Wheelock, Irving R. Wiles, John Wilson, Charles H. Woodbury, Edmund H. Wuerpel, Charles Morris Young, Mahonri Mackintosh Young, Frederick Ballard Williams, William Keith, Solon H. Berglum, R. Tait McKenzie, and Gardiner Symons.

## ROBERT H. HOE LIBRARY.

What is claimed to be the largest and most valuable library owned by any individual in the world is that of the late Robert H. Hoe, the inventor of the Hoe printing press.

During his lifetime he had only one hobby, the buying of rare Mss. and books. It is believed that his collection surpasses the celebrated Roxburghe, Beckford, and Ashburnham libraries. It is valued at \$2,000,000 and contains more than 20,000 volumes.

It is expected that the sale will be held in America, England and France, probably in the Autumn.

Notable among the more beautiful manuscripts of the Renaissance in the collection is a volume of more than 900 pages containing St. Jerome's Latin version of the Bible. The ink is still brilliantly black, and the manuscript is ornamented with hundreds of initial letters, painted in gold and colors.

The crowning charm of this extensive collection of mediaeval illuminated manuscripts are its lovely Missals, Psalters and Books of Hours.

## THE HOLDEN SALE.

The sale of the Edwin Babcock Holden collection of engravings and mezzotints, principally Americana, began April 21 at the American Art Galleries and will continue daily through May 6.

### First Day.

The first day's sale was entirely made up of portraits of Washington and realized \$11,274.75. A number of new records were made. A full bust mezzotint in uniform by C. W. Peale brought \$520. Other Peale portraits of Washington sold as follows: Full bust mezzotint in uniform, unknown to Baker, proof before all letters, \$200; whole-length mezzotint, engraved by Valentine Green, published in London in 1785, \$200; bust, full face, line portrait, in oval, published in Paris, \$370; mezzotint, whole length, standing, in uniform, published in London in 1797, \$225; half length, mezzotint, in uniform, published in London, not in Clark, Carson, or Wheeler sale, \$260; full bust, line portrait, in uniform, published in Boston in 1782, \$145, and stipple, full bust, in uniform, only impression known, \$105. The John Trumbull portraits included a whole-length mezzotint, engraved by Valentine Green, \$215; a bust portrait by Joseph Wright sold for \$155. A laurelled head, circular medallion, by the Marchioness de Brehan, brought \$250, being the Carson copy which realized \$110; a three-quarter-length by Edward Savage, mezzotint, sold for \$105; a full bust, stipple, by Walter Robertson, in uniform, oval, published in 1795, fetched \$200, and a similar portrait by the same artist \$170; a bust in oval, mezzotint, Athenaeum type, engraved by Woolley, brought \$130, and a bust, in oval, mezzotint, same type, \$210.

### Second Day.

At the second day's sale, April 22, the last of the Washington portraits were sold. The total for the day was \$10,407, and for the two days \$21,681.75. Robert Fridenberg paid \$405 for a bust portrait of Washington in uniform, circular, with bead border, the only known impression, on reverse of a catalogue of "Clock Balls." A bust, oval, mezzotint, engraved by John Roberts, one of two known copies, brought \$115; a bust, in circle, facing a similar bust of John Adams, only known impression, \$110; another bust, oval, on monument, Cupid crowning him with laurel, stipple and etching, only known impression, \$110; a whole-length portrait, line and stipple, on pedestal, in background Bowling Green, showing the empty George III pedestal, and British vessels leaving New York, only one other copy known, \$375; whole-length portrait, mezzotint, one of three known impressions, \$190; full bust, in uniform, oval, \$115; full bust by Rembrandt Peale, engraved by D. Edwin, printed in colors, \$215, and another copy, \$205; whole length on rearing horse, etching, published in Dublin in 1775, \$130; a whole length, on rearing horse, etching, French print, only known copy, \$190; three-quarter length in uniform, mezzotint, \$115; whole length, on galloping horse, one of three known impressions, \$191, and Lord Cornwallis surrendering his sword to Washington, mezzotint, \$115.

### Third Day.

The third day, April 23, was devoted principally to portraits of Benjamin Franklin. The total for the day was \$4,807; and the total for the three days was \$26,488.75. Dodd, Mead & Co. paid \$400 for a bust portrait of Franklin by Charles Wilson Peale, with long hair and spectacles, oval, with broad border. A whole-length etching, fur cap and spectacles, on seesaw, with other figures in compartment, at top of large composition in rectangle, only one other known copy, sold for \$70; a whole-length portrait, standing, presenting cornucopia to the genius of France, to left Louis XIV, presenting rudder to D'Estranig, de Grosse, and Vandreuil, near whom are Vulcan and Neptune, and at right Britannia and prostrate line, fetched \$78; a fictitious bust, portrait, representing Franklin with bald head, an engraving by William Evans, sold for \$50; a bust profile to right, oval, stipple, brought \$70, a record price, this same print having been sold to Mr. Holden a few years ago by Charles De Forest Burns for \$10, and a nearly half-length aquatint of the Janinet portrait of Franklin, full margined impression, proof before inscription, one of three known copies, printed in colors, fetched \$107.50.

Another half-length, seated reading, by Martin, mezzotint engraved by William Hamlin, Providence, R. I., the only known copy, and its existence unknown in that city until the Holden copy turned up, brought \$75; a further half-length, seated reading, also by Martin, a mezzotint, engraved by E. Savage, first published state of this scarce print, the most attractive and decorative of

the Franklins, realized \$125; a nearly half-length, by Vanloo, engraved by P. M. Alix, an aquatint in colors, published in Paris, went for \$55; a nearly three-quarter length in five bottomed wig, by Benjamin Wilson, mezzotint, published in London in 1794, sold for \$70, and a similar print, engraved by James McArdell, and representing Franklin as wearing a bushy wig, \$80.

### Fourth Day.

Competition was keen among the many bidders at the fourth day's sale, April 25, to get New York city views, charts, maps, etc. The total for the day was \$21,336 and for the four days \$47,824.75. George L. Goodman paid \$1,280 for an aquatint, a view of New York from Long Island. A view of Fort George, with the City of New York, was knocked down at \$627 to "Richmond."

The New York Historical Society made many purchases. It paid \$925 for a wash drawing, an early copy of the view of New York from Long Island for which Mr. Goodman paid \$1,280. The highest price at the evening sale—\$1,610—was paid by George L. Goodman for an engraving of the City Hall. The New York Historical Society paid \$1,050 for an aquatint of the old New York Custom House.

### Fifth Day.

Good prices prevailed at the fifth day's sale, April 26. The total for the day was \$9,941, and for the five days \$57,765.75. R. Fridenberg paid \$400 for an extremely rare history of the American Revolution, published in Boston in 1781.

Dodd, Mead & Co. paid \$350 for a first edition of "A Narrative of Colonel Ethan Allen's Captivity, Written by Himself." Dodd, Mead & Co. also paid \$105 for "An Impartial History of the War Between Great Britain and Her Colonies," and \$122.50 for a narrative of the battle of Bunker Hill, by John Clarke, first lieutenant of marines, printed for the author in London in 1775. The New York Historical Society was the purchaser at \$275 of "Siege d'York, 1781," a contemporary map of such perfect execution as to leave no doubt that it was the work of an expert engineer and a French officer on the spot.

## HOPE-JOHNSTONE SALE.

At the first session of the sale of the S. Hope-Johnstone paintings, at Carnegie Lyceum, by the Anderson Auction Company, Tuesday evening, sixty canvases by various artists were sold, the highest price obtained being \$325 for "La Salute," from Piazza Augarini, by Felix Zeim, bought by Charles S. Sykes. He also paid \$300 for a sketch entitled "Fisherwomen—Sandvoort."

At the second session the total was \$8,600, making a total of \$11,782.50 for both days. "Aupres Du Bois," by Diaz, brought \$1,300 from J. C. Levi, who also bought for \$700 "In the Sheep Stable," by Jacques, and "Portrait of John Kemble as Cato," by Lawrence, for \$675. Mr. Levi's other purchases included "Mlle. de Brissac," by Drouais, for \$300; Hoppner's "Portrait of James," for \$125, and the "Prisoner," by Whistler for \$200. Miss Sinclair paid \$325 for "Woodland Landscape," by Diaz, and J. R. Jenkins obtained for \$600 Dupre's "Le Soir a l'Etang," also Felix Zeim's "Canal di San Marco" for \$575. A Troyon, "A Cow in Pasture," went to A. Pupin for \$80, and he also paid \$175 for "Valley of Seine in Winter," by Theodore Robinson. "Summer," by Henner, went for \$500, and "Sleep," by Dewing Woodward, for \$60.

## NEWS ITEMS.

The Governing Board of the Pen and Brush Club has secured quarters at the Hotel St. Francis, No. 124 West 47 Street from May 1 to Oct. 1. This move has been made necessary from the fact that the Club's old quarters in the building in West 27 Street are to be torn down. It is thought the new quarters will be better for exhibition. The first reception in the new Club rooms will be held on Sunday afternoon May 8. The Tuesday afternoon receptions will continue as usual.

The election of a new President of the National Arts Club to succeed the late Spencer Trask is still deferred. A new Governing Board was elected at the annual meeting two weeks ago and with this Board lies the election of the President and other officers. There is much speculation as to the choice of the Board as there are three leading candidates for the post.



## WITH THE DEALERS.

It transpires that Turner's "Rockets and Blue Lights," which sold in the Yerkes sale for \$129,000 was sold by Messrs. Sedelmeyer and Fischhof about ten years ago to Sir Julius Wernher of London for £5,800, about \$28,246.

The same firm also sold to Mr. Yerkes, "Philemon and Baucis," by Rembrandt, for 20,000 frs.

Mr. Eugene Fischhof is a grandfather. A cablegram received here Thursday from Great Grandpapa Sedelmeyer by Grandpapa Fishhof announced the birth of a son to Mme. Pierre Gillon, daughter of M. Fischhoff.

News has been received of the death in London, two days after the arrival of the steamer on which he recently sailed at Southampton, of Mr. Julius Adutt, brother-in-law of the late Julius Ichenhauser, and who had been in charge of the Anglo-American Art Company's business since Mr. Ichenhauser's health failed last year. It will be recalled that Mr. Raphael Ichenhauser, who came over two months ago, and before his brother's death to close up the affairs of the house here, found Mr Adutt in a serious condition of health and took him to England with him, although it was believed that he would not survive the voyage. The deaths of both Messrs. Ichenhauser and Adutt within a few weeks of each other, has been a sad double blow to Mrs. Ichenhauser, who has thus been bereaved of both husband and brother, and much sympathy is extended to her.

Mr. Walter Fearon, of Cottier & Co., will sail for England about May 14, and Mr. George Durand-Ruel, of Durand-Ruel and Sons, late in May.

Some of the dealers are postponing their departure for Europe until later than usual this year. Messrs. Scott, of Scott & Fowles, Edward Brandus and Eugene Fischhof may not sail until June.

Mr. James P. Silo will sail on his annual trip abroad on June 11.

Mr. Louis Ehrich, of the Ehrich Galleries, will not leave for Europe before the end of June.

The illuminated Persian Mss. now on exhibition at the Folsom Galleries, No. 396 Fifth Avenue, should be seen by all lovers of the early art of Asia Minor. These sumptuous volumes, on whose vellum pages are painted most daintily exquisite little landscapes with figures and flowers, exemplify an art that is rare and long passed away. There are also shown in these galleries some rarely beautiful specimens of Babylonian and Rakka ware and some fine and rich weaves.

A beautiful display of art Musulman is now made at the Kelekian Galleries, No. 273 Fifth Avenue, where four cases of Persian and Rakka ware, containing some remarkable iridescent pieces, all of especial interest to collectors, have lately been received. Letters from Cairo state that Mr. D. G. Kelekian has opened there the finest show rooms in Egypt, under the Continental Hotel, and that this gallery is a resort of all visiting Americans interested in the art of the near Orient.

Durand-Ruel & Sons have recently sold Mr. Hugh Lane, for the Museum at Johannesburg, South Africa, a selection

of pictures by the modern French impressionists, including notable examples of Monet, Sisely, Pissarro, of the still-life painter Albert André, and also of Puvis de Chavannes and Boudin.

The prominent firm of Van Gasheck and Arkell, 935 Broadway and 159 Fifth Avenue, after a quarter of a century's active and extensive business, is now retiring from the retail trade.

Their entire stock of choice Oriental rugs and carpets, to the number of more than 1,200, will therefore be disposed at public auction in the Fifth Avenue Art Galleries Nos. 5 and 6 Fifth Avenue), beginning at 3 P. M. Tuesday, May 3, and continue every following afternoon of the week at the same hour. A public view will be given on Monday and until last day of sale, which will be personally conducted by Mr. Silo.

## EUROPEAN SALES.

The collection of ancient and modern pictures formed by the late Baronne du Mesnli, whose first husband was Prosper Crabbe, was sold last week at the Hotel Drouot, Paris. The total was 293,081 frs.

The principal items of the sale were a "Holy Family," by Rubens, and "Le Guide," by Meissonnier. For the "Holy Family," the upset price was 80,000 frs. The bidding began at 21,000 frs. It was finally bought by the Comtesse de Miranda. At the Crabbe sale in 1890 this picture was bought in by Mme. Crabbe for 112,000 frs. "Le Guide" had an upset price of 60,000 frs. Bidding commenced at 60,000 frs. The picture sold to Boussod Valadon for 64,000 frs. Mons. Crabbe purchased this picture for 225,000 frs. from the artist himself, and his widow bought it in at the Crabbe sale for 177,000 frs. Another picture by Meissonnier, "Le Billet Doux," which sold for 43,500 frs. at the Crabbe sale, was obtained by Leroy for 23,100 frs. A large canvas by Jules Dupré, "Laret," valued at 45,000 frs., was acquired for 11,900 frs. by M. Montaignac. It sold for 25,000 frs. at the Crabbe sale. "Ophelie," a large picture by Alfred Stevens, brought 8,100 frs., it having sold for 29,100 frs. at the Crabbe sale.

There was an interesting sale at the Hotel Drouot, Paris, Apr. 16 of tableaux and objects of art belonging to Comte de B. The sale produced 124,478 frs. A panel representing the Virgin and the infant Jesus, for which 3,000 frs. was asked, was bid up to 30,000 frs. by an anonymous buyer. Of the art furnishings an important number was a Louis XV tapestry suite of six Fauteuils and four wooden chairs which was sold for 42,150 frs. to M. Pape. A little Louis XV oval table, inlaid, was bid up to 8,000 frs. by M. Guerault.

## IS BACCHANTE A HOODOO?

The Boston Transcript moralizes on the famous Bacchante of MacMonnies and gives the following interesting résumé of the fortunes and misfortunes of that celebrated sculpture:

"The much-mooted Bacchante, masterpiece of MacMonnies, which brought financial ruin, matrimonial unhappiness and death to many who once extolled its charms, is coming back to Boston.

Will the bronze goddess posed for by Sarah Brown, that once princess of the models of Paris, cast over Boston the shadow of the ill fate it spread over New York during the 15 years of its exile from Boston?

Or will its restoration to the city for which it was originally intended appease the spirit of this bronze priestess of the higher intoxication?

These are the misfortunes that came to those who loved her best.

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Stanford White, shot down at the Madison Square Roof Garden by Harry Thaw; General Di Cesnola ousted from his position as curator of the Metropolitan Museum upon the statue's arrival, to die of a broken heart; the wrecking of the Yerkes fortune; Yerkes' death alone in the Waldorf Hotel, estranged from his wife, living in his marble palace where a replica of the Bacchante posed; the ill-fated marriage of Mrs. Yerkes when she inherited the replica; the seizure of her fortune by the courts; the domestic strife in the family of the statue's creator, MacMonnies; the breaking down of Architect McKim, partner of Stanford White, his divorce suit, and recent death; the dispersal of the Yerkes art treasures; the impoverishment of the widow of Stanford White through discovery of White's indebtedness to his own firm.

The history of the impish bronze dates back more than 25 years.

Wandering in the Hippodrome, in Paris, the then unknown artist Lefebvre stopped to stare at a young girl bareback rider. There were many young women riding around the ring, but none were so agile, none so inspiring.

Thus Sarah Brown, daughter of an English nobleman and of a circus rider, born in the circus of the sawdust, with the instincts of great nobility and of wild bohemian came to the Quartier Latin.

Then Gibson found her and rose, through her beauty, to fame and fortune; MacMonnies also saw her and caught the inspiration for his masterpiece. When the French government decided to buy the bronze for the Luxembourg and offered \$30,000, it was discovered that Stanford White stood in the way, and as soon as White communicated with his partners, they decided that the Bacchante should go to the courtyard of the Boston Public Library. Meanwhile the French government had decided that it would be satisfied with a replica.

Boston finally rejected the Bacchante, and it was brought back to New York and offered to the Metropolitan Museum.

Sometime later, the Bacchante came into the possession of Charles T. Yerkes and was disposed of at the sale of his estate.

And what of Sarah Brown? A few years ago she attended a ball in Paris and was a brilliant figure among that gay throng. A few months after she died in obscurity, of quick consumption.

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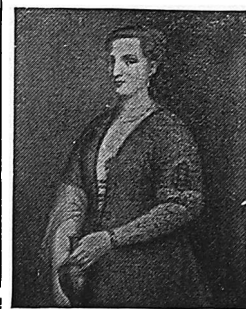
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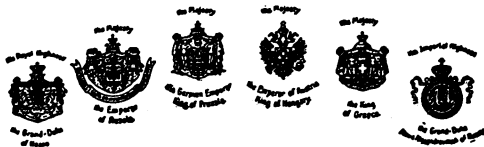
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